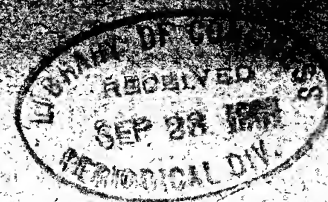
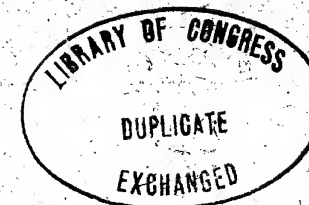


September, 1901



THE ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY

E. L. Ashford

Assisted by E. S. Lorenz

TERMS

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SEPTEMBER 1901.

INTERLUDES.

The matter of interludes in the church service has been the Waterloo for many a painstaking, if not greatly talented, candidate for position of organist.

One who can play music set before him with some taste and correctness, but, when launching out upon some fantastic theme of his own, with a congregation impatiently standing first upon one foot and then upon the other, suddenly becomes conscious of his auditors, and leaving his theme dangling, like Mohammed's coffin, in mid-air, makes a mad scramble to regain the keynote.

It is the touch that betrays the tyro; even the most gifted improviser knows the sad havoc an unexpected nervousness can produce in the most purely formed prelude or interlude. A lack of knowledge in harmony, too, goes hand in hand with failure in this direction. There must be confusion in the mind with regard to the chord of the dominant seventh that leads back home.

To play a free-hand interlude requires a self-possession born of assured knowledge of actual rules. Yet the fact remains that, gift or no gift, interludes must be gone through with though the heavens fall—or you lose your position.

As a temporary relief, I would suggest music quoting. I know one young woman to whom the solid and splendid advance in her capabilities for filling the position of church organist this lack of strength in interludes was a constant source of mortification and despair. She involved the most hackneyed modulations in a spasmodic and breathless sort of way, a terror to choir

and congregation. So she thought the matter out carefully, and chancing upon a neat little handbook of short interludes in every known key with modulations, she procured it upon the spot, and without undue ceremony placed it behind the hymnal opened at the proper interlude. With a good will power and fair memory it was not many weeks before her fingers fell mechanically upon the different keys without the assistance of the eye, and by almost indefinable degrees so altered them by adding, subtracting, and multiplying, that the quotation was lost in an entire original, formed, too, on the best lines, which to the congregation, at least, was "a thing of beauty," and to herself "a joy forever."

Another organist whom I knew made a practice of memorizing any quaint figure which struck his musical fancy—any pathetic phrase or sweet cadence. With great skill and expression he wove these unconsciously into his provisions. Of course, his taste was unerring and the quotation not obtrusive. This would be practicable even with less gifted musicians, with the bestowal of care and thought.

My advice to young organists with regard to improvising without a natural gift is that of the immortal Punch to young couples about to enter matrimony—"Don't." Improvisators are born and also made over, to a great extent, upon the lines of science. Still, matters can be much improved if at the expense of undesirable originality one is artistically reminiscent. As Sir Roger de Coverly selected his chaplain with all due regard to his powers of elocution, and then presented the best of the world's sermons for him to deliver, congratulating himself upon an acquisition no known church could boast,—viz., *matter and manner*,—so the mere mechanical player, provided his technic approaches perfection, can do much towards obviating any natural defect for improvising by quoting the brightest and best thoughts the world has produced, rather than by falling all over the keyboard in a dismal attempt at improvisation which ends in a fiasco, to the terror of organist, choir and people.—*Florence M. King, in Etude.*

ANNOUNCING THE HYMN.

There are a great many different methods of "announcing" or "giving out" a hymn-tune. The tastes of different pastors, congregations, and organists are very diversified on this point, due largely to the

long-established custom in their particular church, and it is not difficult to find opponents to any particular method.

I venture to mention a number of methods which have proved satisfactory in many churches, knowing, at the same time, that I can easily find individual organists or pastors who do not approve of them.

The *tempo* should be exactly the same in announcing the hymn-tune as in playing it for the congregation. The old-fashioned idea of announcing it one-third faster than it is to be sung is obsolete. After the *tempo*, the first point to be settled in the mind of the organist is whether to announce the tune *forte*, *mezzaforte* or *piano*. If the hymn is of a vigorous character, such as "Coronation Hymn"; "Awake my Soul, Stretch Every Nerve," sung to "Christmas"; In the Cross of Christ I Glory" (Rathburn); "Joy to the World" (Antioch); or "The Morning Light is Breaking" (Webb), the organist can consistently select a *forte* combination. Such tunes are effectively announced on the same combination which is to be used for the congregation, or all the 8- and 4-foot stops (with or without oboe) in the swell, with the swell open, will impress the congregation with the character of the hymn.

Per contra, if the hymn is of a quiet character, as "Abide with Me" (Eventide), "Rock of Ages" (Toplady), or "Lead Kindly Light" (Lux Benigna), it would not be inappropriate to use some soft combination in the swell. Between these extremes are many hymn-tunes of a less decided character which only personal taste can decide how to announce.

Here are fifteen soft combinations which will be found in the average swell-organ of eight or ten stops:

1. Stopped diapason (alone).
2. Salicional, or viola (alone).
3. Oboe (alone).
4. Stopped diapason and salicional.
5. Stopped diapason and flute (4-foot)
6. Stopped diapason and violina (or fugara).
7. Stopped diapason and oboe.
8. Stopped diapason and bourdon (playing *8va*).
9. Salic and flute.
10. Oboe and flute.
11. Open diapason (or violin diapason) and stopped diapason.

12. Open diapason and flute.
13. Open diapason, stopped diapason, and flute.
14. Bourdon, salicional and violina.
15. Bourdon, stopped diapason, and flute (4 foot).

These combinations can be used with or without pedal (preferably without) for announcing hymns.

Such tunes as "Eventide" and "Gethsemane" sound well when announced on Nos. 4, 9, 10 or 12. For "Seymour," "Bethany," and "Hamburg" use Nos. 1, 2, 5, 7, 8, 11 or 13.

The oboe alone (No. 3) can be used (if it is voiced smoothly) for such tunes as "Seymour" and "Hamburg."

No. 14 is effective for hymn-tunes which do not run too low, as "Manoah," "Sicilian Hymn," and "Serenity." Hopkins's tune, "Benediction" ("Saviour Again to Thy Dear Name"), is effectively given out on either Nos. 14 or 15. The same ideas can be carried out with choir-organ combinations: viz., melodia and flute, melodia and fugara, geigenprincipal and fugara. Also in the great organ: doppel flute (or olarabella) and flute har., doppel flute and viola da gamba, viola de gamba and flute har.

Again, such tunes as "Nicea," "Aurelia," and "Ewing," which are rich in harmony (especially in the close position), are very effectively given out on all the 16- and 8-foot diapasons and flutes in the organ coupled together. On a small two-manual organ this combination would be: open diapason (16 and 8 foot) and melodia in great organ coupled to bourdon, open diapason, and stopped diapason in swell.

Thus far I have referred only to announcing tunes with all four parts on one manual, with or without pedal, but many tunes can be announced as a solo with an accompaniment on another manual. The open diapason and melodia (or doppel flute) with or without the flute har., in the great is a good solo combination for such tunes as "Webb," "Hamburg," "Italian Hymn," and "Harsley," the accompanying voices being played on an *mf* combination in the swell or choir with pedal.

Oboe, stopped diapason, and flute in the swell, with accompaniment on choir or great, melodia is suitable "Horton" or "Lux Benigna."

"State Street," "Duke Street," "Laban," and "Federal Street" sound well as solos with clarinet and

flute (4 foot), accompanied on the swell, stopped diapason, and flute (4 foot).

Of the swell combinations mentioned above, Nos. 3, 7, 10, and 13 are good solo combinations for hymn-tunes, the accompaniment being played on the dulcians or a soft melodia.

"Bethany" can be announced in any one of the above methods, and is also effective as a tenor solo (octave) lower than written) on the great, using open diapason and flute (4 foot), with or without the trumpet. The accompaniment should be played *forte* on the swell (R. H.), using also the pedal.

Such tunes as "Tenox," "Coronation," and "Rathburn" are less suitable for solo treatment. "Durham," "Leighton," "Hummel" and "Miles Lane" can be played as solos, but they lose in effect by such treatment.

A lack of space prevents my dwelling on the many striking and effective combinations which can often be used for special tunes, and I am not unmindful of the fact that some people consider it "sensational" if the announcement of the tune is pleasing enough to induce the congregation to listen to it. I cannot agree with those who consider that the dignity of a hymn and tune is lost if the latter is "announced" in an attractive manner. I have seen a large congregation which completely filled the church listening with absolute silence to the announcement of some favorite tune which the organist had presented in an attractive manner, after which they all joined heartily in the singing of the hymn, and, in contrast, another large congregation half-heartedly singing some hymn which had been presented to them on some dull, droning combination. It has always seemed to me that, if a hymn-tune is full of beauty, the tone of no combination of stops is so beautiful for it.

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FLEE AS A BIRD.

155217

Gt. Melodia & Flute 4 ft.
Sw. Full without Reeds.
Ped. Bourdon.

Arr. by E. L. ASHFORD.

Andante espressio.

Sw. closed.

cresc. poco a poco

Man. Ped. Man.

poco dim.

mf con anima.

cresc.

ff

dim.

Quasi Recitando.

pp

Man.

Andante cantabile.

Gt.

Sw.



Gt.

ad lib.

Man. Ped.

Sw.

f

dim.

Rallentando.

Piu Lento.

very slow.

pp

POSTLUDE.

Gt. Full to 15th.
Sw. Diapasons, Oboe & Flageolet.
Ped. Bourdon coupled to Sw.

By GEORGE H. SWIFT.

Allegro non troppo. ♩ = 104.

The musical score is written for two instruments: Gt. (Guitar) and Sw. (Swell). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked "Allegro non troppo" with a quarter note equal to 104 beats per minute. The score is divided into four systems, each with a Gt. staff on top and a Sw. staff on the bottom. The Gt. part features a melodic line with various ornaments and a final cadence. The Sw. part provides harmonic support with chords and a melodic line that includes a "poco cresc." section. Dynamics include *ff* (fortissimo) and *mp* (mezzo-piano). The score concludes with a "poco" marking.

Gt.

Sw.

poco cresc.

ff

mp

cresc.


mf

mp

cresc.

Gt.

poco



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The right hand plays a series of chords and single notes, while the left hand plays a bass line with some octaves. A *poco cresc.* marking is present in the right hand towards the end of the system.



Second system of musical notation. It includes dynamic markings *ff* and *f*, and performance instructions: *couple Sw to Gt.* and *poco cresc.*. The notation continues with complex chordal textures and melodic lines in both hands.



Third system of musical notation. It features a *dim.* (diminuendo) marking in the right hand and a *ff* (fortissimo) marking in the left hand. The system concludes with a double bar line.



Fourth system of musical notation, the final system on the page. It continues the musical themes from the previous systems, ending with a double bar line and some final chordal textures.

Sw. Soft 8' and 4'.
Ped. Bourdon.

BY STILL WATERS.

J. HORSPPOOL.

Andante.

mf



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff features a sustained chord in the left hand and a melodic line in the right hand. The tempo marking *ad lib.* is written above the bass staff.



Second system of musical notation. The treble staff continues the melodic line. The bass staff has a melodic line with a *rall. e dim.* marking. The tempo marking *a tempo* is written above the treble staff, and the dynamic marking *mf* is written below the treble staff.



Third system of musical notation. The treble staff continues the melodic line. The bass staff has a melodic line with a *rall.* marking.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a melodic line with a *rall.* marking.

THROUGH THE VALLEY.

Gt. Diapasons.
Sw. Full.
Ped. Bourdon coup. to Sw.

CHARLES J. FROST.

Tempo di Marcia.

p

1 2
Repeat *f* *mf*



First system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The music includes various note values, rests, and slurs. The right hand is labeled "R. H." and the piece concludes with the word "Fine".

Piu animato.



Second system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The music includes various note values, rests, and slurs. The right hand is labeled "R. H." and the piece concludes with the word "Fine".

Sw
p Basso demi staccato.
Man.



Third system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The music includes various note values, rests, and slurs.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The music includes various note values, rests, and slurs. The piece concludes with the word "Da Capo".

Da Capo.

OPENING VOLUNTARY.

Gt. Dulciana.
Sw. Soft 8 and Flute.
Ped. Bourdon.

E. L. ASHFORD.

Andante.

Gt.

Man.

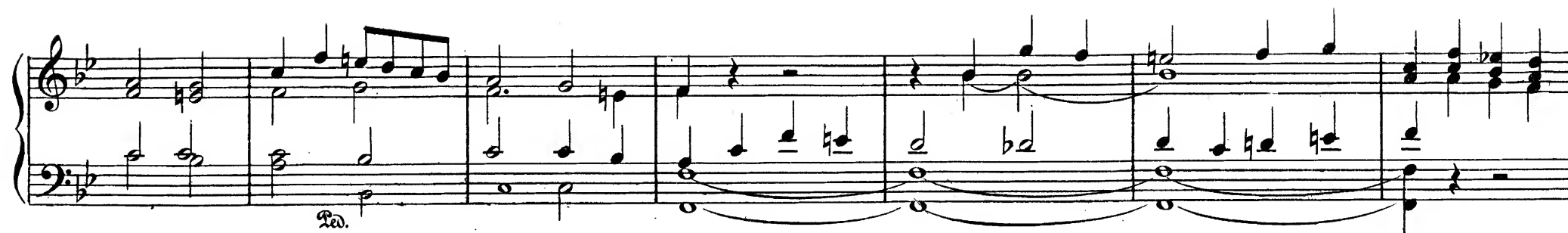
Sw

add Sw. Op. Dia.

Man.

cresc.

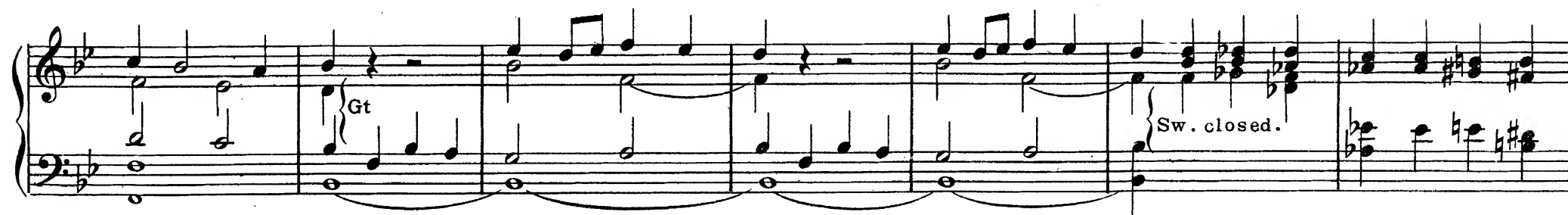
Man.



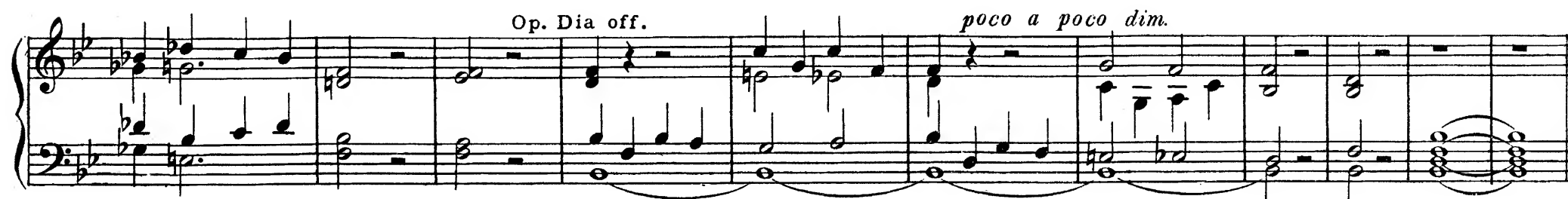
First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The bass line includes a 'Ped.' (pedal) marking. The system concludes with a double bar line.



Second system of musical notation, continuing the piece. It includes a 'Man.' (manual) marking in the bass line and a 'Ped.' (pedal) marking with a symbol in the bass line. The system concludes with a double bar line.



Third system of musical notation, continuing the piece. It includes a 'Gt' (guitar) marking in the bass line and a 'Sw. closed.' (switch closed) marking in the bass line. The system concludes with a double bar line.



Fourth system of musical notation, concluding the piece. It includes the instruction 'Op. Dia off.' (Open Diaphragm off) and 'poco a poco dim.' (poco a poco diminuendo). The system concludes with a double bar line.

NOCTURNE.

H. SCHOLTZ.

Gt. Melodia Stopped Dia. & Flute.
Sw. Soft 8' and 4 ft.
Ped. Bourdon.

The musical score is written for three parts: Guitar (Gt.), Stopped Diapason (Sw.), and Flute (Fl.). The piece is in 2/4 time and consists of four systems of music.

System 1: The guitar part (Gt.) plays a melody with a long slur over the first four measures. The stopped diapason (Sw.) and flute (Fl.) parts provide harmonic support. The guitar is marked with a forte (f) dynamic.

System 2: The guitar part continues with a melody. The stopped diapason and flute parts continue their accompaniment. The guitar is marked with a forte (f) dynamic.

System 3: The tempo changes to *Piu mosso.* The guitar part plays a melody. The stopped diapason and flute parts continue their accompaniment. The guitar is marked with a forte (f) dynamic. The tempo returns to *atempo* at the end of the system.

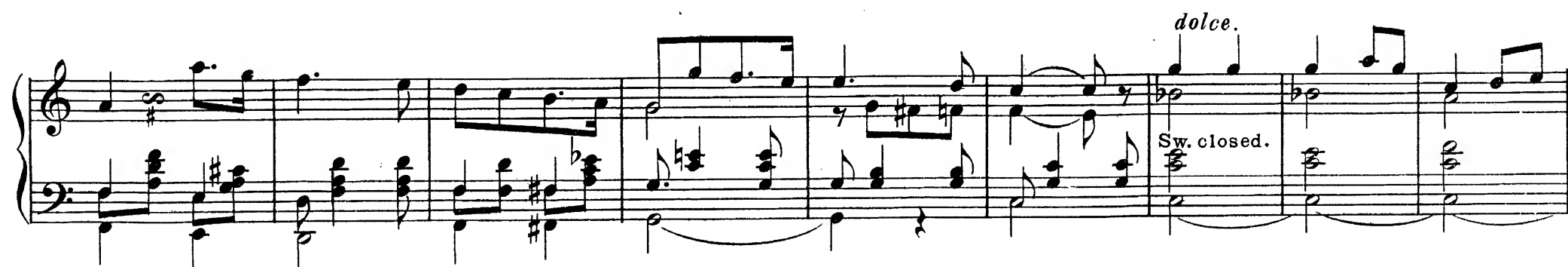
System 4: The guitar part plays a melody. The stopped diapason and flute parts continue their accompaniment. The guitar is marked with a forte (f) dynamic. The tempo returns to *atempo* at the end of the system.

Other markings include *rit.* (ritardando) and *pp* (pianissimo) in the guitar part, and *mf* (mezzo-forte) in the stopped diapason part.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a harmonic accompaniment with chords and single notes. The marking "Gt." is written above the first few notes of the bass staff.

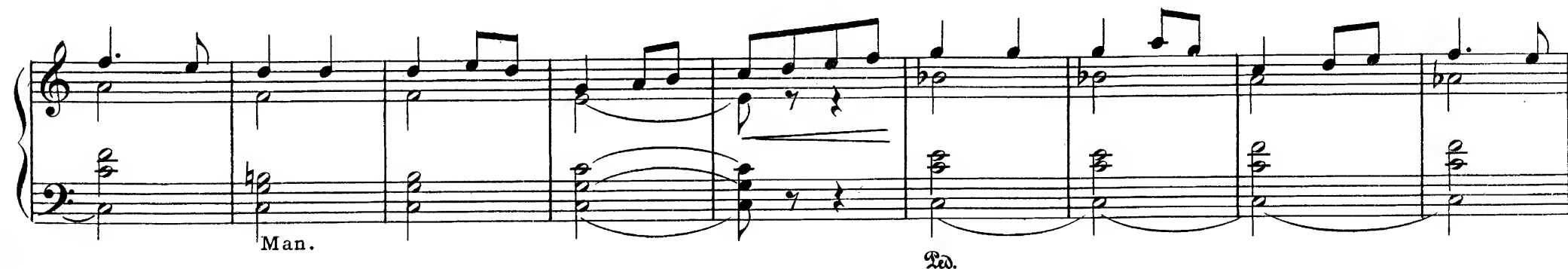
Gt.



Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features chords and a melodic line. The marking "dolce." is written above the treble staff, and "Sw. closed." is written above the bass staff.

dolce.

Sw. closed.



Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features chords and a melodic line. The marking "Man." is written below the bass staff, and "Ped." is written below the treble staff.

Man.

Ped.



Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features chords and a melodic line. The marking "rit." is written above the treble staff, and "pp" is written above the bass staff. The system ends with a double bar line.

rit.

pp

WITHIN THY COURTS.

W. CLARK AINLEY.

Very Slow.

Gt. Diapason.

Sw. Diap.

cresc.

rall.

Gt. *a tempo*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and some rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

MEDITATION.

The second system of the musical score also consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with the tempo marking "Andante." and the dynamic marking "p". The lower staff is in bass clef with the same key signature and time signature, featuring sustained chords. The system includes various performance markings: "poco cresc." in the middle of the lower staff, "dim." and "p" in the upper staff, and "rit." in the lower staff towards the end. The system concludes with a double bar line.

OSCAR VERNE.

ANDANTE CON MOTO.

Full Sw.
Ped. Bourdon.

V. NOVELLO.

The musical score is written for piano and guitar. It consists of four systems of music, each with a piano (p) and guitar (g) part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'ANDANTE CON MOTO'.

System 1: The piano part begins with the instruction *dolce.* and the guitar part with *cresc.* The music features flowing sixteenth-note passages in the piano and sustained chords in the guitar.

System 2: The piano part includes the instruction *dim.* (diminuendo). The guitar part continues with sustained chords and some melodic movement.

System 3: The piano part is marked *f* (forte). The guitar part is marked *Gt. Dulciana.* and *p* (piano). The music features a mix of chords and melodic lines.

System 4: The piano part is marked *Sw.* (Sostenuto) and *pp* (pianissimo). The guitar part is marked *Gt.* and *Lento.* (Lento). The music concludes with sustained chords and a final melodic flourish in the piano.

ANDANTE SOSTENUTO.

{ Gt. Stopped Dia, and Flute.
Sw. Full without Reeds.
Ped. Bourdon.

J. E. NEWELL.

The musical score is written for guitar and piano. It consists of four systems of music. The first system includes a guitar part (Gt.) and a piano part (p). The second system continues the piano part. The third system includes a piano part with a forte (f) dynamic marking. The fourth system includes a piano part with a decrescendo (dim.) dynamic marking and a ritardando (rit.) marking. The score is in 6/8 time and features a key signature of two sharps (F# and C#).

Sw. *p* *a tempo*
Man.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a piano introduction with a tempo marking of 'a tempo'. The lower staff has a 'Man.' (Mancini) marking.

cresc.
f

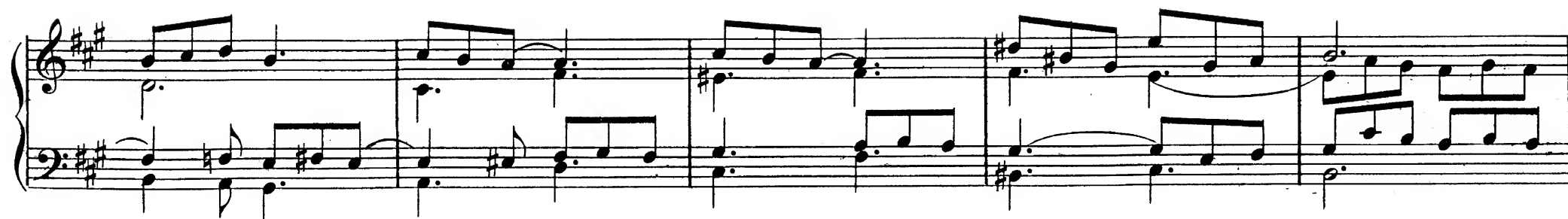
This system contains the third and fourth staves of music. The upper staff continues the melodic line, and the lower staff features a more active bass line. Dynamics include a crescendo ('cresc.') and a fortissimo ('f') marking.

dim.
p

This system contains the fifth and sixth staves of music. The upper staff shows a decrescendo ('dim.') leading into a piano ('p') section. The lower staff continues with a steady bass line.

cresc.
couple Sw. to Gt.
Gt. *p*

This system contains the seventh and eighth staves of music. It includes a crescendo ('cresc.') and a section marked 'couple Sw. to Gt.' (couple strings to guitar). The lower staff has a 'Gt. p' (Guitar piano) marking.



THE HOLY CITY.

Gt. Melodia.
Sw. Dulciana Diapason & Flute.
Ped. Bourdon.

Arr. by E. L. A.

Andante Moderato

The musical score is written for a grand piano with four systems. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system includes a melodic line for the guitar (Gt.) and a piano accompaniment. The piano part features a 'Man.' (Mancera) section in the bass. The second system includes a 'cresc.' (crescendo) marking. The third system includes a 'f' (forte) marking, a 'rall.' (rallentando) marking, and a 'Sw. Full.' (Swell Full) marking. The fourth system includes a '3' (triple) marking. The score is arranged by E. L. A.

Gt.

Sw.

Man.

cresc.

f

rall.

Sw. Full.

3



First system of musical notation. The treble staff contains a melody with triplets and a fermata. The bass staff contains a rhythmic accompaniment of eighth notes. A bracket on the right side of the bass staff is labeled "Gt. with Op. Dia."



Second system of musical notation. The treble staff continues the melody. The bass staff has a fermata. Above the treble staff, the text *affrett poco a poco.* is written. Below the bass staff, the text "Sw. closed." and "Man." are written.



Third system of musical notation. The treble staff continues the melody. The bass staff contains a rhythmic accompaniment of eighth notes.



Fourth system of musical notation. Above the treble staff, the text "Gt. Gamba. Cantabile." is written. Below the bass staff, the text "Sw. closed." is written.



First system of musical notation, featuring a treble and bass staff. The bass staff contains a complex, rapid sixteenth-note pattern, while the treble staff has a more melodic line with some rests.



Second system of musical notation. The bass staff continues with the rapid sixteenth-note pattern, marked with a *cresc.* (crescendo) instruction. The treble staff has a melodic line with some rests.



Third system of musical notation. The bass staff features a rapid sixteenth-note pattern, marked with *affrett.* (accelerando). The treble staff has a melodic line. A *cresc.* (crescendo) instruction is present. A *couple Sw. to Gt.* (couple switches to Grandioso) instruction is present. A *Sw. both hands.* (switch both hands) instruction is present. The system ends with a *Grandioso.* marking.



Fourth system of musical notation. The bass staff features a rapid sixteenth-note pattern, marked with *rall.* (rallentando) and *dim.* (diminuendo). The treble staff has a melodic line. A *ff* (fortissimo) instruction is present. A *Gt.* (Grandioso) instruction is present. A *Sw. to Ped.* (switch to Pedal) instruction is present. The system ends with a *ff* (fortissimo) marking.

3

allargando.

a tempo

ANDANTE SOSTENUTO.

Sw. Soft 8' and 4'
Ped. Bourdon.

MEDELSSOHN.
From "Elijah."

58.

ped.

cresc.

p.

ritard e dim.

PROCESSIONAL MARCH.

Gt. Full.

Sw. Full coup to Gt.

Ped. Op Dia.

OSCAR VERNE.

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of four systems of music. The first system includes a guitar part (Gt.) marked *f* (forte). The second system features triplets in both hands. The third system includes a *ff* (fortissimo) dynamic marking. The fourth system includes a *mp* (mezzo-piano) dynamic marking. The score is written for piano with treble and bass staves.







TWO SKETCHES

№ 1. SOLITUDE.

W. C. FILBY.

Andantino. M. ♩ = 108.

Man. Sw. soft reed. Gr. stop diap only Sw. Gr.

con dolore.

Ped. Ped. 10 ft. uncoupled.

The first system of musical notation consists of three staves. The top staff is for the Manicure (Man.) and contains a melodic line with various ornaments and dynamics. The middle staff is for the Pedal (Ped.) and contains a bass line. The bottom staff is for the Pedal (Ped.) and contains a bass line. The system includes various musical notations such as notes, rests, and dynamic markings.

add op. dia. Gr. st. diap only *rall.* Sw.

The second system of musical notation consists of three staves. The top staff is for the Manicure (Man.) and contains a melodic line with various ornaments and dynamics. The middle staff is for the Pedal (Ped.) and contains a bass line. The bottom staff is for the Pedal (Ped.) and contains a bass line. The system includes various musical notations such as notes, rests, and dynamic markings.

allegro Gr. add Gr. open. Gr. to ped.

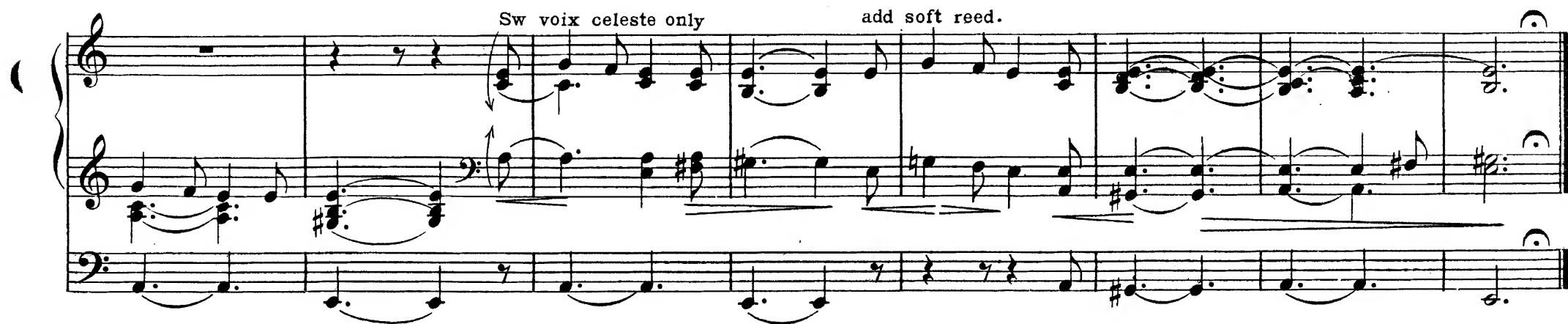
The third system of musical notation consists of three staves. The top staff is for the Manicure (Man.) and contains a melodic line with various ornaments and dynamics. The middle staff is for the Pedal (Ped.) and contains a bass line. The bottom staff is for the Pedal (Ped.) and contains a bass line. The system includes various musical notations such as notes, rests, and dynamic markings.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. Annotations 'Sw.' and 'Gr.' are present above the staff.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. Annotations include 'full Sw.', 'Gr.', 'open off', 'rall.', 'a tempo', 'soft reed only', and 'Gr to ped off.'.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. Annotations include 'Sw voix celeste only' and 'add soft reed.'.

Nº 2. COMPANIONSHIP.

W. C. FILBY.

Allegretto M. ♩ = 120.

Man. Sw. diap.

Ped. Ped. 16 ft. with Gr. open diap and Sw. coupled.

The first system of musical notation consists of three staves. The top staff is for the Manx organ, the middle for the Swell organ, and the bottom for the Pedal organ. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegretto M. ♩ = 120.' The Manx organ part begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Swell organ part begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Pedal organ part begins with a half note G2, followed by a quarter note A2, and then a series of eighth notes. The system concludes with a measure containing a half note G4, a quarter note A4, and a series of eighth notes.

The second system of musical notation continues the piece. It features the same three staves as the first system. The Manx organ part continues with a series of eighth notes and a half note. The Swell organ part continues with a series of eighth notes and a half note. The Pedal organ part continues with a series of eighth notes and a half note. The system concludes with a measure containing a half note G4, a quarter note A4, and a series of eighth notes.

Gr.

add soft reed.

The third system of musical notation continues the piece. It features the same three staves as the first system. The Manx organ part continues with a series of eighth notes and a half note. The Swell organ part continues with a series of eighth notes and a half note. The Pedal organ part continues with a series of eighth notes and a half note. The system concludes with a measure containing a half note G4, a quarter note A4, and a series of eighth notes.



First system of musical notation. The system consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first staff contains a melodic line with eighth and quarter notes, some beamed together. The grand staff contains a dense accompaniment of chords, mostly triads and dyads. The bass staff contains a melodic line with eighth and quarter notes, some beamed together. A fermata is placed over a note in the first staff. The text "add full Sw." is written below the bass staff.

add full Sw.



Second system of musical notation. The system consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first staff contains a melodic line with eighth and quarter notes, some beamed together. The grand staff contains a dense accompaniment of chords, mostly triads and dyads. The bass staff contains a melodic line with eighth and quarter notes, some beamed together. A fermata is placed over a note in the first staff. The text "reduce to oboe." is written above the grand staff.

reduce to oboe.



Third system of musical notation. The system consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first staff contains a melodic line with eighth and quarter notes, some beamed together. The grand staff contains a dense accompaniment of chords, mostly triads and dyads. The bass staff contains a melodic line with eighth and quarter notes, some beamed together. A fermata is placed over a note in the first staff. The text "add full Sw." is written below the bass staff, and "reduce to oboe." is written above the grand staff.

add full Sw. reduce to oboe.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody with eighth and quarter notes, some beamed together, and a few rests. The middle staff is in treble clef and contains a dense texture of chords, mostly triads and dyads, played in a rhythmic pattern. The bottom staff is in bass clef and contains a melody with eighth and quarter notes, some beamed together, and a few rests.

The second system of musical notation consists of three staves. The top staff continues the melody from the first system. The middle staff continues the dense chordal texture. The bottom staff continues the bass line melody.

The third system of musical notation consists of three staves. The top staff continues the melody. The middle staff continues the chordal texture. The bottom staff continues the bass line melody. There are two annotations in this system: "Sw. diap." with an arrow pointing to a specific chord in the middle staff, and "Gt. to Ped. in." with an arrow pointing to a specific chord in the bottom staff.

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